

**POWER AND IDEOLOGY IN BARKS’
TRANSLATIONS OF
RUMI’S POETRY**

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**POWER AND IDEOLOGY IN BARKS'
TRANSLATIONS OF
RUMI'S POETRY**

by

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KUASA DAN IDEOLOGI DALAM PENTERJEMAHAN PUISI RUMI

OLEH BARKS

ABSTRAK

Ideologi penterjemahan serta hubungan terhadap kuasa merupakan salah satu kebimbangan utama dalam kajian kotemporari iaitu disiplin kajian penterjemahan. Oleh itu, kajian semasa mengkaji strategi memanipulasi ideologi yang digunakan penterjemah pada latar belakang teks melalui konteks sasaran sosio-budaya. Kajian ini menggunakan wacana analisis kritikal (CDA) sebagai alat teori dan analisis. Dalam penerokaan ideologi penterjemahan, menganalisis teks sahaja tidak merangkumi keseluruhan perspektif; dengan itu, kajian ini memilih kedua-duanya iaitu teks dan konteks wacana. Yakni, data teks dan konteks dikumpulkan dan dianalisis secara berasingan dalam peringkat mikro (teks) dan makro (konteks) melalui lensa CDA. Pada peringkat makro trend sosio-budaya yang berkaitan dengan bahasa sasaran telah diterokai bagi menunjukkan latar belakang konteks penterjemahan ini. Pada peringkat mikro pula, kajian ini menggunakan model asas CDA yang meneliti butiran - butiran strategi yang digunakan penterjemah untuk mengolah semula konteks ideologi teks. Intertekstualiti atau ciri antara-teks, pilihan leksikal, bahan - bahan paratekstual dan semiotik juga dianalisis dengan teliti. Hasil kajian mendapati daripada kedua - dua analisis iaitu mikro dan makro yang membuktikan bahawa penterjemah mengikuti konteks sosio-budaya sasaran serta dengan tujuan untuk menarik lebih ramai pembaca, memutarbelitkan ciri dan salah nyata dalam teks asal. Dalam proses ini, kerana tidak memperlihatkan islam menggunakan teks asal atau sumber, penterjemah telah mencipta imej baharu

sepenuhnya bagi penulis asal dalam masyarakat sasaran serta telah tidak membolehkan suara penulis asal didengarkan.

POWER AND IDEOLOGY IN BARKS' TRANSLATIONS OF RUMI'S POETRY

ABSTRACT

Translation of ideology and its relation to power is one of the main concerns of the contemporary studies of the discipline of translation studies. Accordingly the current study explored translator's ideological manipulative strategies, which were imposed on to the text backdrop by the target socio-cultural context. The study employed CDA as its theoretical and analytical tool. As in ideological explorations of translation, analyzing merely the text cannot provide a comprehensive perspective; thus, the present study chose both text and context as its discourse. To do so textual and contextual data were collected and analyzed separately in micro (textual) and macro (contextual) levels through the lens of CDA. At the macro level the related socio-cultural trends of the target language were explored to illustrate the contextual background of these translations. At the micro level, the study by employing a CDA base model, looked at the details of strategies that the translator applied in order to ideologically recontextualize the text. Here the intertextuality, lexical choices, paratextual and semiotic materials were analyzed thoroughly. The findings of both micro and macro analysis revealed that the translator following the target socio-cultural context and with a view to attracting more readership, brutally distorted and misrepresented the original text. In this process, by de-Islamizing the original text the translator completely recreated a new image of the original author in the target society and deprived him of his own voice to be heard.

CHAPTER I

INTRODUCTION

Chapter One

Introduction

1.1 Introduction

This chapter provides an introduction to the present study and consists of various sections that elaborate a different aspect of the research. These sections include: rationale of the study, background of the study, statement of the problem, research objectives, research questions, significance of the study, scopes of the study, structure of the thesis and definition of key terms.

1.2 Rationale of Study

The increasing trend and encouraging response of the North American poetry readers to translations of pieces of Persian poetry, written around eight centuries ago, motivates different viewpoints about the new image of Rumi that scholars like Amira El-Zein, the associate professor of Georgetown University, referred to as “Americanized Rumi” (El-Zein, 2000). Underpinned the study, El-Zein (2000) in her theological article explored Rumi’s ideology and transformation of his perspective into an elusive spiritual movement and the way it developed a religious phenomenon in the United States that she termed as “Rumi phenomenon”. As a theologian she specifically followed the ritual practices of Sufi tradition and trace of it in modern American society.

However, El-Zein (2000) was not the only scholar who expressed such a claim, as Franklin D. Lewis (2000) the associate professor of Persian language and literature at the University of Chicago and deputy director of the center of Middle eastern studies at the same university, in his famous book (Lewis, 2000) *Rumi: Past, Present, East and west* briefly discussed Bark's lack of Persian language knowledge and his English to English translations of Rumi and focused on Ezra Pound's (1915) theory of translation of poetry at the same language. Although he implicitly referred to Barks' simplification strategy, he did not discuss the issue in detail.

Rachel Aviv (2007), in an article published in the prestigious online journal of 'Poetry Foundation' after discussing the extraordinary response of American poetry readers to Bark's translations focused on the lost elements in Rumi's poetry practiced by Coleman Barks. She noted that while Barks' translations are far more elegant and accessible than previous English renditions, they tend to turn holy scenes into moments of sexual passion (ibid). Although Aviv's (2007) claim was presented in a very short online article, her emphasis on the lost elements lead the current study to the concept of recontextualization of translation.

However, as Thornton (2015) highlighted, in spite of the frequent concise comments of translators about Barks' translations of Rumi and the Americanized Rumi, he introduced to North American poetry readers as well as considering his impact on the informal studies of Rumi, few academic critical study have been accomplished either in Persian or English on Barks translations of Rumi. Therefore, this seminal research aimed to focus on Barks strategies in process of translating and representing Rumi.

Rumi's lifestyle and world view reflected the tradition of Islam, therefore, one needs to comprehend these vital elements to understand the core of his poetry. As

William Chittick (2005), the Rumi scholar at Stony Brook University noted, the greatness of Rumi as a poet is not in spite of Islam, but he's a great poet because of Islam. To Chittick (2005), Rumi lived his religion fully that he became this great expositor on beauty and love.

Regarding the noted state and respecting this fact that translation is not just a simple performance of faithful rendering and reproduction yet, "a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes" (Tymoczko & Gentzler, 2002, p. xxi), it seems justifiable to explore the ideological interferences of translator as a way of power exercising. Therefore, the current study in particular tried to examine the way that Barks as a translator used his power to manipulate and impose his ideology in the most implicit possible way on the translated text. The delicacy of manipulation of ideological values is intensified in the field of literary translation and specifically poetry.

1.3 Background of the Study

Jalal al-Din Muhammad Balkhi, commonly known as Rumi in western countries, was born in 1207 in Balkh, a small area in ancient Iran, which today belongs to Afghanistan. Rumi was a Muslim Sufi master who brightly placed his Islamic mystical teachings in the mold of poetry, making them more tangible for the public understanding. Rumi has two poetry books of *Masnavi e Manavi* and *Diwan e Shams e Tabriz*, though with respect to *Masnavi's* frequent references to Quran and Islamic tradition it enjoys a special prestige among Persian language poetry readers. To be specific, *Masnavi* explicitly referred to the 528 verses from Quran as well as more than 750 traditions

(*hadith*) related to Prophet Mohammad. Adding up the implicit Islamic references and the Islamic ambiance that dominate the whole text, in Iran it is metaphorically known as Quran in Persian language.

In the last two centuries a great number of translators try to show their talent by conveying Rumi's poetry into English although many did not get that much attention and just stayed marginal within the English literary system. However, there is strong evidence that in the last two decades a wave of attention toward Rumi's poetry along with his spiritual beliefs is spreading fast in English language countries, particularly in the North America. It is a wave which some scholars like Weightman and Safavi called "Rumi-Mania" (2009). The speed of this wave was in a manner that in 1997 Christian Science Monitor published a cover article announcing Rumi as the bestseller poet in America (Marks, 1997). Among all translations of Rumi, Coleman Barks' received strong response from the poetry reader audiences. It appears that *The Essential Rumi*, *The illuminated Rumi* and *the Soul of Rumi* – all three translated by Coleman Barks – are most frequently recommended books to readers by widely read newspapers in America (Lewis, 2000). Although Barks translations of Rumi's poetry received such an encouraging respond, several scholars have claimed that Barks has disconnected Rumi from the Islamic context of his poetry, and introduced him to the North American audience as a poet of love rather than a radical Sufi by imposing his New-Ager ideology on these translations (Azadibougar & Patton, 2015; Tornton, 2015; Lewis, 2000; El-Zein, 2000). Some go further and claimed that Barks recreated an 'Americanized' image of Rumi which is far different from the real Rumi (El-Zein, 2000).

The position of translated literature even in the literary study at its best is marginal and generally hand books of literary theory and criticism all around the world

all in all ignore the existence of a phenomenon called literary translation (particularly poetry) (Bassnett & Lefevere, 1998; Hermans, 1985). In the North American literary system in particular, poetry is suffering from a peripheral position. However Barks' translations broke all these patterns and have sold over two million copies worldwide by 2014 and have been translated into 23 languages (Ciabattari, 2014).

The emergence of such a fanatic trend in the United States toward the translation of poetry which is written by a radical Muslim Sheikh around eight hundred years ago, is not a normal occurrence that the researcher can pass by with no curiosity. This trend of "Rumi-mania" attracted the researcher's attention in the very first steps of designing the present study. Considering the frequent criticisms of other translator's on Barks' extremely free translation of Rumi's poetry (Wilson, 1995; Lewis, 2007, 2009a; Dhondy, 2013), and referring to Barks own words that simply called his translations of Rumi's poetry as "Whatever... they are, these versions, or translations or rendering or imitations..." (Barks, 1997, p. 291) the subsequent questions evoked in the researcher's mind that: was Barks' free translation of Rumi's poetry followed any ideological pattern? Can his absolute freedom described as a manipulative strategy? Furthermore, since manipulation in translation in its cleanest perception means weakening or strengthening an ideology either consciously or unconsciously (Dongfeng, 2003; Kramina, 2004) what was the ideology that Barks tended either to weaken or strengthen? Was the manipulation in the same vein with dominant norms of the North American society? Did applying these norms facilitate the process of canonization of Barks' translations in the North American literary system?

Indeed, translation as a bridging tool should carry the cultural elements of the source language. Some scholars like Theo Hermans (1996) believed that translation is

associated with adapting and manipulating the ST, turning it to a so called TT which is fit to the significant models and norms of target culture in order to create an assured social acceptability for it. In the same vein and closely following Schleiermacher, Venuti (1995) defined the cultural elements of the original text as foreignness of the text and believed that translators by some means should highlight the foreign elements of translated text, to help the readers recognize they are reading a text from a different culture. To Venuti (2008) too much domestication stands as a form of power abuse and dominance over the original text. In another controversial book, *The Scandals of Translation*, Venuti (1998) emphasized that the greatest scandal of translation is putting translation in service of the target culture by applying any sort of dominating strategy.

However, Venuti's (1998) advocating of foreignization as a favorable translation strategy creates a positive wave among the postcolonial scholars of translation who were basically upset by frequently applied domestication strategy that wash away all foreign characteristics of a text. To them the deliberately false interpretation of the other cultures was one of the consequences of colonization. To postcolonial scholars, the translator of the colonizer society allows himself to manipulate the colonized text, since he knows it as a text from the minority language. This point of view brings about the concept of power exercising and domination of a text, which can affect the ideological value of the original text.

As ideological study covers different perspectives and orientations, it is essential to emphasize that the present qualitative research is going to trace the dominant power and ideology, which governs the new context of Barks' translations of Rumi. According to Bassnett (1996), the study of translation is involved with analyzing the power relation in textual exercises, which unveil the layout of power in a more extensive cultural

context. Moreover, as Bassnett and Lefevere (1990) stated, translation like all other (re)writings never can be innocent, because always there is a context that in which the translation takes place, always there is a history from which a text emerges and into which a text is transposed (Bassnett & Lefevere, 1990). Accordingly, in order to perform a comprehensive exploration of the noted translation, analyzing both text and context seems essential. Theo Herman emphasized the character of these sorts of studies as follows:

The questions are geared not so much to gauging the quality of individual translations, upholding particular principles as to what constitutes a good translation, or guaranteeing the quality of new translations to be made. Rather, the aim is to delve into translation as a cultural and historical phenomenon, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is (Theo Hermans, 1999, p. 5).

Accordingly, to find the logic beyond the stated literary mania, the study focuses on the dominant social ideology and power relations which Rumi's translators followed, and traces their ideology in applied translation strategies.

To sum up, it seems essential to state that, as ideology, power relations and manipulation are the main contents of critical discourse analysis; accordingly, this research, applied CDA as its analytical (method and theory) framework. This application was elaborated precisely in the chapter of theoretical framework and methodology.

1.4 Statement of the Problem

For sure Barks has a great role in introducing Rumi to the North American society and bringing him to the attention center of some audiences that most probably without Barks' effort would never have heard about Rumi throughout their lives (Lewis, 2000). Nevertheless, what Barks certainly failed to do, was locating his translations into the same context as the original and providing the sufficient context to grasp the essence of Rumi's teachings (Chittick, 2005). It seems that Barks in his translations of Rumi enjoyed such an extreme freedom, which simply developed a different image of Rumi following the perception of American audiences. This 'Americanized' Rumi gained enormous and extraordinary popularity among the North American poetry readers (El-Zein, 2000; Lewis, 2000; Aviv, 2007; Mojadedi, 2007), that the University of Tehran encouraged to award Barks an honorary doctorate in May 2006, for his significant role in Rumi's fame in American society (Barks, 2007). The fact which was neglected, was the point that the Rumi who North American people were fell in love with, was not the Muslim Sufi Sheikh. To be more specific, Barks through his translations portrayed a different image of Rumi to the North American society. Indeed, the respectable radical Sufi sheikh who expressed the Islamic teachings in the form of poetry and after 800 years still a great number of people follow his teachings, was degraded to a new age poet, a love poet or a yoga guru (El-Zein, 2000; Lewis 2000). However, it seems that this deviation was due to specific perspectives: first of all it appears that the unequal language relations made the translator confident to approach a classic Middle-Eastern text that he did not know its language at all, as freely as he wished and secondly following the sociocultural context of the North America the translator subtly applied specific manipulative strategies to alter the original ideology of the text. Each of these

perspectives separately and simultaneously affected the final product of translation and misrepresented the image of Rumi in North America.

To be more precise the unequal relation of languages can be studied under the light of post/colonial perspective. Since the nature of colonialism illustrated unequal exchanges between societies and the realm of this unequal relationship significantly affected the cultural and linguistic production and reproduction, Niranjana (1992) named this trend as the relationship between ‘unequal languages’. She emphasized that in the colonial and postcolonial perspectives, translation as a mediating tool is controlled by the Western values (Niranjana, 1992). Therefore, in order to create target texts, which are in harmony with colonizer norms, the containment strategies are employed in the process of translation. These strategies normally delivered techniques of representing the other in a way that the final translation is meant to highlight the hegemonic rendering of the colonized leading them to gain the status which Edward Said (1978) termed “representations without history”. These controlling strategies can be diverse concerning the nature of the text, and in the present study regarding the translation nature of the text under investigation, the strategies can be explored in the realm of translation studies discipline. As Niranjana (1992) discussed, the idea of translation carried the concept of transparent representation of one language into the other with no loss or distortion, while in post/colonial context translation is considered as a component of an extensive mission of codification and knowledge production that Niranjana (1992) shortened it under the title of ‘symbolic domination’. In another word translation is one of the devices that cover the violence of how the represented literature was made representable (Baer, 2014). This way translation can be defined as the “representation of the colonized, who need to be produced in such a manner as to justify colonial domination” (Niranjana,

1992, p. 2). Some other scholars like Bassnett & Lefevere (1990) as well as Venuti (1992) have developed this perspective and suggested that post/colonialism is a mission of (mis) translation. And in the current research, the above noted process of mistranslating and introducing a Middle Eastern poet with a new image is one of the aims.

Moreover, in the process of the noted misrepresentation and manipulation, the translator applied a set of strategies which assisted him to attract more readerships in the target society. Another aim of the present study is to explore the translator's strategies and the way that he imposed his intended manipulation to translations in order to receive such an encouraging response. In recent years few studies were conducted on this latter subject of translator strategies of Rumi particularly on lexical comparisons of equivalents (Azadibougar & Patton, 2015), however, there is a need to examine translation of Rumi's poetry and manipulation of his ideology from the post/colonial perspective and with respect to the socio-cultural context of the target language. Moreover, the methodology of the present research, which not only investigated North American socio-cultural context, but analyzed the translation from different angles of intertextuality as well as paratextual, translational choices and semiotic, provided a comprehensive nature to this study.

1.5 Research Objectives

There exist an urgent need to investigate, therefore, the current study is an attempt to fill the gap of related literature that may provide a clearer picture of the way the translator exercised his power, by applying specific strategies to recontextualize the translation ideologically, in order to attract more readership in the target society.

Therefore, the major objectives of this research are as follows:

1. To examine the major related ideological perspectives of North American society in the last decade and its effect on Coleman Barks' translations of Rumi.
2. To examine how Barks used translation strategies at different levels to recontextualize the text according to the North American socio-cultural context.
3. To analyze presented Rumi's ideology in North American literary viewpoint.

1.6 Research Questions

The concern of the present study is to reveal how Barks' manipulative approach in ideological aspects of Rumi's poetry (as a radical Muslim Sufi Sheikh), changed the original Islamic contexts of the poetry and recreated it in the North American context. As the current study employs the critical discourse analysis as the main theoretical and analytical framework, the research, therefore, examined the effect of translator (here Barks)'s power and ideology in translation of Rumi's poetry through addressing the following questions:

- I. How did the socio-cultural context of North America form the backdrop for Coleman Barks' translation of Rumi's poetry?
- II. How did Bark manipulate the ideological concepts and recontextualize Rumi's poetry with reference to the socio-cultural context of North America?
- III. How did the noted manipulation misrepresent the original poet's ideology?

1.7 Significance of the Study

The significance of the current study is two-fold, which contributes both theoretically and empirically to the literature of translation studies discipline and Rumi studies. The following lines elaborated the two-fold significance of the study:

Comparing to other disciplines, ‘Translation Studies’ is a relatively new discipline in the Arts and Humanities and the need for a systematic research is tremendous in the field. In other words, there is an extremely broad perspective for research in the discipline of translation studies since it is still developing and interest in it has increased over the past few decades as it is observed. Mona Baker (2001) in her introduction to Rutledge Encyclopedia of Translation Studies stated, “New disciplines, disciplines ‘in the making’ as it were, are particularly exciting for the rich research potential they hold and the sheer intellectual energy they are capable of generating”(p: xiii).

The analysis of implicit ideological contents of discourses, in CDA, received special attention mainly at the level of mass media or political context, but so far not enough attempt carried on to study the implicit ideological contents of literary texts, and literary translation in particular. Besides, the present study analyzed the translator’s manipulative strategies from the postcolonial perspective, to illustrate the way that the westerner translator who conceived of his own superiority as a colonizer and a member of a prestigious language reconstruct those ‘other’ people (here middle eastern) to his own image and cut off the original text from its tradition. Hence, this attempt, as an interdisciplinary work, may act as a model for scholars interested in doing research in the area of study. It, also, may be considered as a contribution to the development of the new discipline.

Another significance of the present study is the empirical significance. Countless researches have been done on Rumi and his poetry both in English and Farsi. However, the viewpoint of the present research that is the imposed ideology of the translator to the translation can be said to be a seminal and a major contribution to both discipline of translation studies and the study of Rumi. In modern era that spiritual movements govern the majority of western societies, a trend of translation of spiritual literature from Eastern cultures (as the original source) flourished under the influence of society interest. However, in most cases the ideologically multi layer nature of these texts would be neglected. This negligence from one hand, will lead evading some conceptual elements and on the other hand, highlighting one or some of these ideological layers either consciously or unconsciously. Therefore, the current study focused on recontextualization of renderings of Rumi's poetry in particular, as an instrument of domination and illustrate the way that it is used to include or exclude some ideological elements from the original text.

Giving the significance of these factors and the relative dearth of literature concerning translational portrayal of middle-eastern classic works in American society it is important that anything, which can add to the literature and debate surrounding this subject be added.

1.8 Scope of the study

The scope of the study is to investigate the translator's manipulative strategies as a way of exercising his power over a translation with the purpose of dominating the text and attracting more readership. To make the research more comprehensive, likewise text the socio-cultural context of target language was analyzed as an effective factor on translator's dominating strategies. To be more specific the scope of the study is tracing the ideological manipulation in Barks' translation of Rumi's poetry as well as the dominant values of the North American society, which influenced the literary system norms. Therefore, the concept of quality of equivalent or the stylistic features of translation is not the concern here.

1.9 Structure of the Thesis

The present study is structured into six chapters. Chapter one presented a brief introduction to this research elaborating on the rationale of the study, the statement of problem, the significance of the study, and the Theoretical Framework. In addition, it emphasized on the research objectives and provided the research question, and justification of the Research. Chapter two reviews the related literature. This chapter discussed different theoretical issues related to the present study in detail. Chapter three elaborated on the theoretical framework of the current study, as well as the analytical framework and a model that the data analysis of the study performed based on it. Chapter four focused on the macro analysis of the study. This chapter after reviewing Rumi's life and religious outlook explored the socio-cultural context of North American society related to Rumi and the so-called Rumi mania. The findings of this chapter can help to answer the first question of the study. Chapter five, emphasized on the micro

analysis of the research. The data, which analyzed in micro level, was mainly collected from Bark's translation books as well as some of his interviews that published in media. Chapter six, which is the final chapter, summarized the whole findings of macro and micro analysis of the present study and came to a conclusion. Also in this chapter the limitation of the current investigation were discussed and related further studies were suggested.

1.10 Definition of Key Terms

1.10.1 Adaptation

This is the 'freest' form of translation (Newmark, 1988). It is used mainly for plays (comedies) and poetry; the theme, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays (Newmark, 1988).

1.10.2 Critical Discourse Analysis (CDA)

Critical Discourse Analysis focuses on the role of discourse in the (re) production and challenge of dominance. According to Van Dijk (1998) CDA is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political and historical contexts. In another word critical discourse analysts want to know what structures, strategies or other properties of

text, talk, verbal interaction or communicative events play a role in these modes of reproduction.

1.10.3 Cultural turn

The so-called ‘cultural turn’ is an attempt at moving the study of translation from a more formalist approach to one that laid emphasis on extra-textual factors related to cultural context, history and convention. The scholars who promoted it felt that the study of translation should embrace the tools of cultural history and cultural studies and start asking new questions having to do, for instance, with the role translation plays in shaping literary systems, the power negotiations translators are involved in and the status of translated texts as rewritings of the originals. Attention to such questions had already emerged in the work of the scholars associated with Polysystem Theory in the 1970s. In the intervening years, the attention of many more scholars coming from different traditions has turned to questions related to culture and the related realms of ideology and ethics. This has marked a generalized shift away from source-oriented to target-oriented theories (Palumbo, 2009).

1.10.4 Discourse

Critical discourse analysis provides the opportunity of make a transparent enquiry through underlying prejudice in translation in which discursively implemented by dominant power relations. Although in general, discourse refers to both written and spoken language utterances, the present study does not deal with the spoken form of discourse and deals with texts. However, as no translation occurred in the vacuumed, the study of the context can help the research to have a broader perspective toward the

discursive practice. Hence, as the study attempted to avoid one-sided analysis and tried to have a multifunctional view of the text, the term discourse is presented in its most comprehensive form and is used interchangeably with text, as well as context. To be more specific the macro analysis of the research investigated the socio-cultural context of the target language through an explanatory critical discourse analysis in chapter four and in chapter five on the micro level the textual extracts which mainly were collected from Barks' translations were examined from three point of views of textual, paratextual and semiotic through an adapted CDA analytical tool to examine the ideological manipulation.

1.10.5 Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'interlingual translation', often prolix and pretentious, and not translation at all (Newmark, 1988).

1.10.6 Intertextuality

Although the idea of texts being related to one another was introduced in 1930s in literary studies and Bakhtin was the originator of the idea, the coinage of the term intertextuality is assigned to Kristeva. To Kristeva (1985) "any text is constructed as a mosaic of quotation, any text is the absorption and transformation of another"(p. 191). In fact by being a part of the chain which endlessly links past, present and future texts together, each individual text simply is considered as an intertext, in another word each text " is a heir to the past, a product of the present and a link to the future. It relates

diachronically to prior texts and synchronically to any text being produced, in the present. Indeed intertextuality questions the concept of original and source. From an intertextual perspective, no text is original; no text is the source of another (Allen, 2011).

1.10.7 Ideology

Galindo (1997) defines ideologies as ‘system of ideas’ that operate to shape or reshape reality so that these systems appear as the most logical perspective or version of reality; this is often a perspective that grounded in ‘common sense’, which can builds the social world as it should be. The link between ideology and translation has in recent years attracted the attention of many scholars, who have looked at it from various angles, but generally in terms of how ideological stances influence either the local and global decisions taken by translators or the reception of translated texts. Ideology is often seen in terms of power relations, either between the cultures involved in translation or between the actors or groups who, in the target culture, exercise control over the practice of translation, e.g. institutions of various kinds, publishers and the translators themselves. Within the target pole, Lefevere saw ideology as one of the controlling factors or constraints over the work of translators of literary texts (Palumbo, 2009).

1.10.8 Ideological Shift

Particular linguistic structures, such as vocabulary, finite and nonfinite constructions, active and passive forms, and grammatical metaphors, can be seen as conscious or unconscious strategies which realize ideological meanings. In translation, ideologically motivated linguistic structures of a source text may be manipulated either unintentionally because of insufficient language and/or translation skills or lacking

knowledge of the relationship between language and ideology, or intentionally owing to translation norms, requirements of the translation commission or the translator's own attitudes towards the source text subject (Puurtilinen, 2003).

1.10.9 Manipulation

Manipulation is a social, cognitive, and discursive semiotic phenomenon due to the fact that it mobilizes different aspects of interaction, power abuse, and domination of the minds of the audience. The notion of manipulation by itself implies “a form of illegitimate influence by means of discourse” (van Dijk, 2006, p. 360). However, as the present study deals with manipulation of translations, the concept of manipulation is considered as translator's handling of a text which results in the adaptation of the text for the target audience, considering the cultural, ideological, linguistic and literary differences between the cultures in contact. Therefore the process of manipulation takes place within a particular cultural setting and is carried out by a human agent, with the consequence of a possible influence of individual- or psychology-related factors upon the end product (Dukate, 2007).

1.10.10 Orientalism

In Edward W. Said's formulation orientalism describes the various disciplines, institutions, processes of investigation and styles of thought by which Europeans came to 'know' the 'Orient' over several centuries, and which reached their height during the rise and consolidation of nineteenth century imperialism. The key to Said's interest in this way of knowing Europe's others is that it effectively demonstrates the link between

knowledge and power, for it ‘constructs’ and dominates Orientals in the process of knowing them.

1.10.11 Postcolonial approaches

Postcolonial approaches to translation can be seen to pursue three essential lines of inquiry: (1) they study how translation is practiced in cultures emerging from colonialism; (2) they look at how the works of writers coming from former colonies are translated into other languages, especially those of the former colonizers; and (3) they examine, in historical terms, the role played by translation in the process of colonization and in establishing the identity of colonized peoples. These approaches thus, show a wide variety of interests and themes, but their common, underlying preoccupation is the exposure of the ‘hegemonic’ structures involved in translating, or in other words, the ways in which translation is affected when it takes place between a dominant and a dominated culture (Palumbo, 2009).

1.10.12 Power

Fairclough (1995) conceptualized power in terms of CDA as both the unequal relationship between discourse events and participants, and the unequal capability of the style of creation, distribution and consumption of text (thus the forms of texts) in specific socio-cultural context. Moreover, van Dijk (1993) noted that as the process of discourse formation may be engaged with different kinds of inequalities, CDA is exploring the discursive agents that created such inequalities. Translation as a form of discourse production can be extremely influenced by translator’s power. Indeed, having power or not having power is not necessarily good or bad by itself, and also there is no

single strategy that can be called the strategy of power. However, the partiality of meaning in translation can shed light on the concept of power in translation. In fact translations are inevitably partial; it means meaning in a text is always over determined and the information in a source text is therefore, always more extensive than a translation can convey. Consequently, translator must make choices, to select aspects or parts of a text to transfer and emphasize. Such choices in turn serve to create a representation of the source text, a representation that is also partial. Indeed, partiality is what differentiates translations and enables the translators to participate in the dialect of power (Tymoczko & Gentzler, 2002).

1.10.13 Patronage

The notion of patronage is used by Lefevere (1992) to characterize ‘the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature’ – with power intended not as a repressive force but in the Foucauldian sense of a force that produces knowledge and discourses. Translation is considered by Lefevere as one particular form of rewriting. Like other forms of rewriting, it is constrained by the control exerted by patronage, in the sense that translators (like other writers or ‘rewriters’) accept the parameters set by patrons and choose strategies of translation that are likely to fit or promote such parameters. One particular component of patronage that acts as a constraint on translation is the ideology prevalent at a certain time and in a certain culture (Palumbo, 2009)

1.10.14 Recontextualization

Recontextualization in translation is a process by which the global contents were adopted to local requirements (Kang, 2010). However, it is not the same as localization, because the process of localization implies a narrowing rather than a widening of interpretive possibilities. Recontextualization in translation is a complex process in which there is gain as well as loss, unlike localization, which limits interpretation (confining its reference to a local context) and implies more loss than gain (Chan, 2004). Recontextualization has been seen as an acculturation strategy or in another word it is the inscription of a preserved foreign code in a native structure, which implies that an ideology is inscribed with it (Marranca & Dasgupta, 1991).

1.10.15 Rewriting

In relation to the production and reception of literature, translation is seen by André Lefevere (1992) as one particular form of ‘rewriting’ which, together with other forms such as anthologization, historiography, criticism and editing, plays a major role in the manipulation of literature for various ends. Literature is seen by Lefevere as a complex social system controlled by ‘professionals’ (critics, reviewers, teachers, translators) that, in turn, act under constraints associated with factors operating in the wider social context in which literature fulfills its ‘function’. The control exerted by such factors, operating as patronage and ideology at the wider social level and as poetics at individual or professional level, is what ultimately influences the various forms of rewriting (Palumbo, 2009).

1.10.16 The Eclectic Set of Strategies

Refers to a set of strategies designated a model developed in this study by integrating four different set of strategies, namely van Dijk's (the overall strategy of positive self-presentation and negative other-presentation, 2006), Hatim & Mason's (pitfalls in the study of ideology in translation, 1997), Massadiar-Kenny's (major strategies which can be adapted to advance a feminist agenda, 1995) and Flotow's (intervention strategies used by the feminist translators, 1991), which were used to investigate the ideological manipulation of translation or other forms of rewriting. The adapted set of strategies, is applied to analyze the collected textual, paratextual and semiotic data through the lens of CDA. The details of this sets of strategies were discussed in chapter 2.

1.11 Concluding Remarks

This introductory chapter has provided a background to power and ideology in Barks' translation of Rumi's poetry. Generally, this chapter has introduced the statement of problem, the objectives of the study, the research questions and its significance, and it has concluded with the structure of the study and definition of key terms. The next chapter will introduce the literature relevant to the most pivotal notions of the present study.